

SCENES



Oleson in '89 that prominently featured Chris Oleson. Ha. Both of these were a wee bit before my time, but things have been happening here ever since I can remember. Because I hear too many people saying "the punk scene is kinda dead in Winnipeg these days", I offer the following report on some of the goings-ons around here.

BANDS

The kings of rock. Propagandhi are home from touring. They have put some live tracks from their Summit of the Americas show up on their site as mp3 (www7.welcomingcommittee.com/propagandhi/audio.shtml). They will spend their winter working on a next release, and building upon multi-media of the Today's Empires, Tomorrow's Ashes LP. The Weakerthans are on a compilation with Jan Arden. Malefaction, another bunch of old timers, are on hiatus until sometime in 2002. They play brutal, brutal shit, but they aren't from a major US city, so no one. He Broke is a good metallic technical riff machine. They have "The Live Demo", a five song CD released May 2001 available with a full length coming out February 2002. They're exciting to watch live. I play in a band in town called Head Hits Concrete. We have been together for over two years now. We have one EP available and have just recorded for a split with My Minds Mine to be released on Sounds Of Betrayal Records. We play grindcore, the stuff that went out of style three years ago. Guns Liquor & Whores are a new group of kids playing Japanese and Scandinavian thrash. They're really great. They'll have a demo and comp. tracks recorded by the time you read this. Slobberknocker



write songs that I think are influenced by A.C. Very short songs, hilarity between songs during their live set, and a great overall attitude. They have a new CD. I look forward to hearing it. The Blasphemonaut are a three-piece grindcore band with a sequencer providing the harsh beats. I almost broke my nose at one of their most recent gigs. Super awesome, very prone to covering old Kreator. The Last Language is a screamy 'post' hardcore band that have yet to play many shows. A demo CD which will include a video should be out March sometime, it may be a lot sooner. The Host Body are a hardcore punk band that is in the works in my basement. Nancy, Andrea and Brad will be playing shows as soon as they successfully rip off a few more Anomie (France) riffs. Moving on to the poppier front. Sixty Stories have been playing out long enough to have released a four-song demo as well as a split CD with unreleased Painted Thin stuff. They've been out West of Winnipeg and they just got back from Germany. There is a good chance you've caught them by now. If not, check them out if you're into Discount-esque rock tunes. Speaking of rock. The Paperbacks have some stuff out. Doug ex-Bonaduce is the front person in this band. His lyrics always impress me. Stright up catchy rock-pop stuff. The Projektor, another big Winnipeg rock band with guys who've been in bands forever. Check them out if you're into mellower and still intense stuff. They have a full length on Endearing. Eunuch are dead, a posthumous CD is available. They sounded more like Eric's Tip than say, the Promise Ring. I have yet to check out. It's been on the college charts for months although twenty people would go see them when they were around. I think there's a conspiracy at the college radio station. I haven't seen 11 Years In August, but they're damn good I'm told, and their demo sounds like they play some decent emo/punk music. And finally, the artists formerly known as FucThat, now known as Fast Track are playing out frequently. In terms of non-godlicking hardcore, Winnipeg has a couple of bands worth mentioning. Reality's End are the most prolific, playing about once a week. No ridiculous metal riffs, no bullshit bible studies and no recordings that I know of. They are the amalgamation of Agnostic Front and Negative Approach. Defiantly see them. I have no idea what Change Up is about, they're new. KEN Mode play a mixture of interesting sounds and are most likely the loudest band in town. They are self proclaimed "noise rock". Their songs are getting harsher all the time. They have most recently recorded for a Dazzling Killman tribute CD as well as a yet to be released CD. Strandstill are the newest band in town to take pointers from the Rev.HQ. Emo and hard rock and some Maiden thrown in for good measure. Not bad. Hey, Ditchpig are back after a long hiatus. I grew up on those guys. Scott Hopper and Doug have been around forever getting wasted and playing some really old school shit. No one writes songs anymore the way that Ditchpig write them. Catch them in one of the many bars around town. The Vagiants play loud, exciting rock and roll. They're all great folks too. A demo will come out someday. Stagmummer has some stuff on Sudden Death Records and I believe they are dead. The Insaniacs are probably the best punk outfit in town. Rude, obnoxious and cool songs about baby Jesus. They play enough cover tunes for there to be no excuse why you can't get down. Folks think they sounds like Black Flag. I like them, so you could go check them out if you want to see a punk band play for over an hour long. I have only seen The Switchblade Sisters once, and I was fucking super hung over and didn't catch very much of it, but if you like 3 chords and old, old, old punk rock, they may just be your thing. Another band I saw recently was The Martian Graverobbers. They probably spend too much time ripping on emo

kids, but they sure can put on a good show. The Baby Shakers have just invited me to go see them sometime. No idea what they play, but knowing Pat, it'll be old punk rock. Liquid! seems to be a drunk punks' dream. They have done all kinds of crazy shit live, mostly involving intoxication and mosh pits full of broken glass. They have some self-released stuff on CD and they've toured Western Canada. Rumour has it that Last Man On Earth will emerge from their 5 year hiatus to "show everybody how it's done". Folks may be surprised to learn the LMOE feature members of Propagandhi and I Spy playing full throttle/full contact thrash. Last time I saw them, they pissed their pants before the first song. They're "GG Allin without the heroin". I fought their bass player on stage last time they played, but now he's a jiu-jitsu master, so I don't think I'll do that again. And of course, we cannot forget the impending Corpus Vile reunion: featuring no original members, but Derek Riel on vocals!

Radio



Hey, both the University Of Winnipeg and the University of Manitoba have campus radio. Thank god for that. If I have to hear BJ and Hal in the morning one more time, I think I'm going to shoot myself in the face. Rock And Roll Juggernaut kick Saturday night off on UMFM 101.5 FM with a pop/punk/rock show. Derek Riel who provides the soothing emo sounds that bring you into your Sunday morning usually handles the airwaves after that, followed by another fourth wave emo band show. Behind the Barricades, a show hosted by Craig Penner and Dave Kibbins occurs at 10 p.m. on Mondays. Craig and Dale plays pop punk and some hardcore. Craig's brother Jason Penner follows him at 11:00 with Radio State, playing hardcore, grind and sometimes power electronics. Jesse, lead singer from KEN Mode hosts a diverse program Fridays at high noon. During Killing Time Dead Literally, Jesse spins pretty much what he feels like. You can expect to hear lots of Touch and Go, Relapse and Revelation stuff. Over at CKUW 99.5 FM, Mike Wachs or Sam Smith keep the hardcore flame alive on Monday nights at midnight with the show Back On The Map. Sam has the best radio personality of them all. He likes special guests on his show as well. Other shows worth mentioning are Midnight in the Eighth Dimension on CKUW as well as Cretin Radio Fridays 9-11 a.m. on UMFM, which I'm listening to as I type this.

LABELS

G-7 Welcoming Committee Records has just put out releases by Malefaction, Ward Churchill, the (International) Noise Conspiracy, as well as an OCAP benefit. Soon, you can look for new shizzat by Greg Macpherson and Randy. Crack Records have recently released a full length by Winnipeg's Fast Track. Crack is working on 140 band/30 second song comp. Check their web site for details. Small Man Records is peddling the Painted Thin /Sixty Stories CD, as well as a new record by Ontario's Moneen. Endearing Records have stuff out currently by Julie Dorion, Readymade and Little Red Rocket. Coming later this year will be more stuff by Julie Dairon, as well as new material by such locals as Christine Fellows and Paper Moon. As far as other labels are concerned, there really isn't that much to report. Many bands are choosing to release their own music, which is great. Brad Skibinsky runs 12 Point Calcium Leeching Program, a distro/mail order that can

sometimes be found at shows. He sells hardcore, grind, power violence, specializing in vinyl and international thrash/hardcore.

VENUES/PROMOTERS

Last August, the Manitoba Liquor Commission decided that bars can be open and serve alcohol on Sundays, which has negatively affected the all ages scene in Winnipeg. The Royal Albert Arms remains the place to be, although the excitement of Draft Night is long gone. The Albert is where all the 18+ punk shows occur. The Pyramid Cabaret and The Zoo are other locations where live punk rock can be taken in, although the Pyramid rips people off left, right and centre, i.e.: the Vagiants at the recent Bad Brains show. A new club, The Collective Cabaret does shows Sunday to Wednesday as well. No one likes Le Rendez Vous anymore, ever since the riot that took place during The Dwarves last visit through town, but everyone still goes nonetheless. Makeshift venues seem like occasional options. Manner Farm played a basement. Three Penny Opera played in a common space above Mondragon Bookstore & Coffee House, our band recently played in a friend's basement as well. There are no houses with punk bands playing in their basements. The Broadway Neighborhood Centre is no longer doing shows in the basement, which was the venue of choice for all-ages shows for the past two summers. The West End Cultural Center's witch-hunt of punk bands continues, although it was some folk band who ultimately wrecked their dance floor a few years ago. For years, punk shows have been scapegoated for wrecking the place and thus causing a huge increase in rent for shows. If you're on Fat Records, or want to risk your shirt, you'll most likely enjoy the wonderful PA and liberal Liquor license that makes the West End the best venue in town. As far as promoters are concerned, I continue to do shows on a limited basis. If your band plays thrash, hardcore, grind or something remotely interesting to my ears, I can most likely get you a show that will make it worth your while. Contact me and perhaps we can work something out. Another guy, Greg, Scott, Wade, I don't know his name, books straight edge hardcore. I'm told he's very fair with bands, and I know he does a good job promoting his events. Mike/You As The Driver books bands in Altona, MB, which is a town of like 25. Travis Porter tends to promote emo shows. Adam Manweiler, from the Last Language has worked with bands such as The Red Light Sting, Buried Inside, The Vida Blue (border sucks) Trail vs Russia and Lungbutrer. He helped out with Arsonfest. And Travis Porter works with emo bands.

ZINES

In addition to his radio program of the same name, Jason Penner does a zine called Radio State. I assist where possible. Mike from Altona, MB also does an online zine, You As The Driver. Kelsey Braun was doing a zine that focussed strictly on political issues called Charred Remains, but I'm not sure if he's planning on future issues. There is not much happening in terms of paper zines locally these days.

OTHER CRAP

I'm trying to shy away from talking too much about online anything, but if you plan on coming to Winnipeg, do check out the Mondragon Bookstore and Coffeehouse webpage. Click on "Visitor Info". Find a complete listing of vegan friendly places to shop and eat in town, suitable for all budgets. Mondragon, located on the main floor of 91 Albert, is where the hip activists hang out. In addition to housing Mondragon, 91 Albert (the A Zone) is a three story building. It is packed to the gills with organizations like Food Not Bombs, a lending library called Junto Local 91, Arbitr Ring Publishing, a bike repair shop and much more. There aren't many places to camp within city limits, and public pools can be free depending on the time of day. There are two decent music stores in town, we'll tell you all about them when you get here. Winnipeg is the largest French speaking population in Canada west of Quebec and we have the largest percentage of First Nations anywhere in Canada. And finally, I am involved in an annual extreme music Festival here called Arsonfest. We are looking for bands to play. No pop, no emo, fast and brutal works well for us.

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If I missed your band, zine, radio show or whatever, sorry. It's (in most cases) not because I think you're an asshole, but because I don't know anything/can't find anything about you. If your grind/hardcore band needs a show in town, or if you have any questions about this scene report, Email me at defechrist@hotmail.com. Thanks.



PHILADELPHIA PUNK 1998-2001

Set to write a scene report for *Maximum Rockroll*, I soon found myself confronted with a big, but exciting challenge. Philadelphia punk, or at least my perception of Philadelphia punk, seemed to have little to do with the "punk scene" at large. While Philadelphia has a rich history of great bands and intense shows, it was not the killer pits, the widely sold 7"s or the reputation to produce quality HC music that I kept finding myself smiling about. It wasn't a listing of "cheap veggie eats" and crash pads that made me continually organize shows, write music or tour. Philadelphia is home to a very special community of bands, people, groups and memories that I think many who feel a part of it cherish on a really deep level. After 11 years in the scene, I feel I can only comment on the small subset of the scene which I feel comprises my family.

Creating an all ages underground music scene outside of the realm of clubs and bars was an extremely challenging task for the people who peppered Philly's punk past. Sandwiched between NYC and DC, a real underdog sentiment pervaded much of the scene's consciousness until suddenly an unassuming warehouse became one of the dominant venues in the international punk/HC scene. Philly punk suddenly found itself with many unexpected eyes turned towards its bands and organizers, at a time when its activism and music scene were still struggling to create a mutual balance. This is an attempt to share one perspective of a creative punk community which is becoming increasingly recognized outside the confines of its own design, as it struggles to redefine its own identity. Like Punk in general, Philadelphia does not have one, single scene, but rather a conglomeration of people interested in different genres, styles, each pursuing their own agendas. I am excited by the events which have transpired over the last 2-3 years because I think they have created the founda-

tion for a very unique type of scene which holds a great deal of promise, embodying all the elements I find to be inspiring and amazing about punk.

WHAT THEY HAVE MADE, WE DESTROY: THE EMERGENCE OF DIY PUNK

High-rent, unreceptive neighbors and businesses, increased police presence and competition from commercial venues has for years relegated Philadelphia's underground music scene to the neighborhoods of the city, predominantly the city's West side with its sizable Victorian homes, university properties, a rich history of radical politics, and a diverse population of students, working class families, longtime residents and African immigrants.

For decades, this region had been the home to Philadelphia's radical community, boasting a dizzying list of activist group houses. Groups such as ACT UP (AIDS Coalition To Unleash Power), WHAM (Women's Health Action Mobilization), Bike Coalition and a resurgent MOVE! had helped form a strong foundation for what would eventually become the activist circuit of the mid to late '90s and beyond. Already art and music were establishing autonomous spaces of their own. Warehouses such as The Killtime and FakeHaus began hosting punk concerts, indie theater and dance parties as early as the early '80s—the connection between radical art and radical activism seemed natural in the "city of brotherly love."

In the late '80s, the city officially outlawed skateboarding on the steps and grounds of City Hall, an elaborate piece of Colonial architecture at Broad and Market, which had been adopted as a meeting point and skating course for the city's misfit youth on wheels. Citing a threat to public safety and the endangerment of historical grounds, Philadelphia mayor Wilson Goode ruled the surrounding plaza off-limits, following the similar policies of city's around the country—criminalizing one of the few hands-off activities available to bored young people. The response was quick and memorable when hundreds of teenagers turned up on the steps of City Hall the following morning, skateboards in hand to protest the new legislation. As the decade closed, it was clear there was no shortage of bored, and often angry young people in and around Philadelphia. That many of these kids—more than a few I've since learned were among those fed-up skaters who stormed city hall—would turn to punk for a release or something to do hardly comes as a surprise.

While a great majority of punk shows were housed in various clubs in the city, the warehouses of West Philadelphia were already seasoned party and show hosts. Another outlet for punk at this time came in the form of WKDU, the city's oldest, student run, non-commercial radio stations owned by Drexel University. Although the station boasted a free-form format, punk's representation was strong on WKDU airwaves even at a time when punk on the radio was still an anomaly.

In 1991, the station sponsored a large all-ages concert at Drexel University hosting Washington DC's Fugazi along with Philly's own Random Children (members would later form Franklin and Fracture), in an effort to raise money and awareness of an Anti-Racist skinhead/punk organization.

A few years later, Riot Grrrl and later Queer Core would hit Philly as it had other cities, further distancing underground punk from the commercial haunts of center city and the mainstream's growing definition of "punk." In late 1993, a small group of punks, tired of the rockstar attitudes, commercialism, greed and violence of the dominant punk/HC scene, began sharing their ideas of an alternative with affordably priced matinees and evening concerts in the basement of the Calvary Church at 48th and Baltimore Avenue in West Philadelphia. The group called itself The Cabbage Collective, and was the first to lay down the terms of what would in a few short years become the expected modus operandi of underground punk in the city. Low door prices, all ages admissions policies and attempts at collective decision making characterized this new group of show organizers. In sharp contrast to the aggressive, mosh-oriented shows at most clubs and concert venues in center city, a typical Cabbage Collective show might involve kids sitting on the floor of a church basement